

NON-PARTICIPATION

Lauren van Haafoten-Schick

In 2008 the Spertus Museum in Chicago prematurely closed their exhibition “Imaginary Coordinates,” which presented historic and contemporary interpretations of mapping the Israel-Palestine region. Although the exhibition was not politically aligned, religiously affiliated funders accused the museum of sympathizing with Palestine, and threatened to end their support. While the incident did not go unnoticed by the press, the museum attempted to continue business as usual, and later that year artist Michael Rakowitz, who is of Iraqi-Jewish heritage, was invited to create a newly commissioned work for the museum. His eloquent refusal of the invitation, later published in the journal *The Exhibitionist*, outlines the importance of Imaginary Coordinates for presenting works from both sides of the Israeli Palestine conflict, and lambasts the museum for their decision to close the exhibition early, thereby “serving the interests of those who seek to erase culture and memory.” Rakowitz’s letter concludes by declaring a simple yet often lost principle of the ethics of cultural production, that “what an artist refuses is sometimes more important than what he or she agrees to.”¹

As evidenced by Rakowitz’s protest, there are many instances where producers choose to resist and refuse limitations on their practices, their freedom of speech, and reject contexts that do not present their work as it should be understood. In January 1969 the artist Takis removed his sculpture on display at the Museum of Modern Art in New York in protest of the museum’s poor contextualization of the work and exhibition of it against the artist’s will. The demonstration that ensued led to a series of demands presented to MoMA regarding the fair treatment of artists, and served as the catalyst in the founding of the Art Workers Coalition, who called for political responsibility among institutions and an assertion of artists’ labor and intellectual property rights. A member of the AWC, Lee Lozano’s “Strike” piece also from 1969 outlines her choice to withdraw from the art world in order to pursue “total personal & public revolution,” and declares that her future involvement in art will be strictly limited to efforts that further this goal.² The following year, a widespread “Art Strike,” initiated by members of the AWC and affiliates, called for museums and other cultural institutions to close their doors for one day to two weeks as an expression against the US government’s “policies of racism, war and repression.”³ For the Art Strike, Robert Morris ended his

retrospective at the Whitney Museum of American Art, Frank Stella closed his exhibition at the MoMA for a day, Jo Baer, Robert Mangold, and Robert Smithson barred the Whitney from exhibiting their works in the permanent collection that month, and MoMA and the Guggenheim suspended their admission fees. In 1977-80 Gustav Metzger proposed another Art Strike, which was to last for three years during which time artists would not produce, sell or exhibit work, in the hopes that this refusal of labor would serve to cripple the hierarchical industry of art as it stands.⁴ Regardless of their explicit agendas, these acts of complete withdrawal highlighted the value of these artists' participation by emphasizing the gap that was left when their work could no longer be accessed, and challenged established forces of control over the channels by which art may be transmitted and received.

The concrete impact of these acts is up for debate however. As Stewart Home admits of his own Art Strike from 1990-93, although some artists will cease to "make, distribute, sell, exhibit or discuss their cultural work... the numbers involved will be so small that the strike is unlikely to force the closure of any galleries or art institutions."⁵ Elaborating on this notion, Luke Skrebowski writes that because "contemporary art's 'value' is decided primarily on the secondary market, a cessation of primary production would not be able to stop business... rediscovered figures from the past and/or previously unincorporated regions could be employed as vehicles for speculation" such that the market/institution as it stands will always be able to replenish its stock regardless of the contemporary artists' participation, or lack thereof.⁶ These scenarios seem to only further a cultural climate that tends to encourage over-production and exhibition for the sake of attention, inducing a kind of "pressure to perform," as argued by Jan Verwoert, where the political or conceptual motivations behind the act of making can override content and criticality.⁷ The promise of cultural capital as the payoff for precarious livelihoods make the automatic "yes" an obvious option for many. In the worst scenarios, the artist ceases to present alternative ways of seeing, of operating, and thus a core purpose of art is abandoned. Yet Homes continues to assert that the importance in the act of striking and of refusal lies in the ability to "demonstrate that the socially imposed hierarchy of the arts can be aggressively challenged." Such statements also give voice to often under-represented positions, proposing a crucial alternative to accepting what is given, and what shouldn't be. This optimistic assertion is an attempt at reversing the widely (and quietly) held belief among artists and others that the risk of not participating will diminish our cultural, intellectual, and financial value – in this opposite scenario, we may be empowered by it.

I am now compiling these letters of "Non-Participation," as a publication and exhibition series. The content of these statements will remain un-edited, and they will be accompanied only by factual accounts. Letters received and researched thus far concern a diversity of issues ranging from the non-payment of artists' fees, censorship of university courses and of art critics' writings, to the cancellation of projects for various political reasons. In some cases, the artist is the one who is at

fault and not the institution they are speaking against, and in other instances the true right or wrong is impossible to decipher. Regardless, these acts of resistance force questions and concerns deserving of consideration. It is the hope that this collection will serve as a broad reference, a guide, and at the very least a source of inspiration, revealing that opting out remains and will always be a viable and valid option.

The call for submissions is below, and is followed by a sampling of letters received.

1. "The Untimely Closing of Imaginary Coordinates: Letter from artist Michael Rakowitz to Staci Boris, Senior Curator at Spertus, refusing an invitation from the museum to create a new work for an upcoming exhibition," *The Exhibitionist*, Fall 2008.
2. Lozano, Lee, "Strike Piece," 1969, viewable at: <http://pastetelegram.org/reviews/99>.
3. New York Artists Strike Against War, Racism, Repression, and War, "Art Strike," 1969. Announcement viewable at: <http://www.aaa.si.edu/collections/images/detail/art-strike-9979>.
4. Metzger, Gustav, "ART STRIKE 1977-1980," Art Into Society/Society Into Art, Institute for Contemporary Art, London, 1974.
5. Home, Stewart, "About the Art Strike," *The Art Strike Papers*, viewable at: <http://www.stewarthomesociety.org/features/artstrik3.htm>. Originally published in Welch, Chuck, *The Eternal Network: a mail art anthology*, London, 1989.
6. Skrebowski, Luke, "Working against (Art) Work" in Baldon, Diane, ed. et. al., "Counter-Production," Generali Foundation, Vienna, 2012.
7. Verwoert, Jan, "Exhaustian & Exhuberance: Ways to Defy the Pressure to Perform," in Ohlraun Vanessa, ed., *Tell Me What You Want, What You Really, Really Want*, Sternberg Press, 2011.

Call for Submissions: Non-Participation

Non-Participation

The project, "Non-Participation," will be a collection of letters by artists, curators, and other cultural producers, written to decline their participation in events, or with organizations and institutions which they either find suspect or whose actions run counter to their stated missions. These statements are in effect protests against common hypocrisies among cultural organizations, and pose a positive alternative to an equally ubiquitous pressure to perform. At the heart of the project is the notion that what we say "no" to is perhaps more important than what we agree to.

Historic instances and examples include: Adrian Piper's letter announcing her withdrawal from the show *Reconsidering the Object of Art: 1965-1975* at LA MoCA, stating her opposition to Phillip Morris' funding of the museum and requesting that her criticizing statement be publicly shown; A letter from Jo Baer

to a Whitney Museum curator canceling an upcoming exhibition on the grounds that her work was not being taken seriously because she is a woman artist; Marcel Broodthaers open letter to Joseph Beuys questioning the relationship between artists and exhibiting institutions; the withdrawal of John Baldessari, Barbara Kruger, Catherine Opie and Ed Ruscha from the board of trustees of LA MoCA in response to the leadership of Jeffrey Deitch and his dismissal of curator Paul Schimmel; and public announcements by art writers Dave Hickey and Sarah Thornton of their “quitting” the art world.

I am now collecting your letters of non-participation, which will be compiled as a publication, with other activities surrounding the project to be announced.

Please send copies of your letters via email to laurenvhs.com.

With your submission, please indicate whether or not you wish to remain anonymous. All names and contact information can be omitted or made public, depending on your preference.

Each letter will be accompanied by a factual account of the incident and/or any other relevant information that could illuminate the situation, as you see fit.

There is currently no deadline for submissions.

In terms of my own work, Non-Participation is a natural extension of my last exhibition, “Canceled: Alternative Manifestations & Productive Failures,” which presented a selection of canceled exhibitions and the projects artists and curators created in response. The idea for Non-Participation came up many times over the course of the exhibition, and now I would like to see it come into being. Please feel free to pass this along to anyone else you think may be interested.

And of course, let me know if you have any questions, thoughts or suggestions.

Thank you in advance.

All my best,
Lauren van Haaften-Schick

I get two or three donation requests a month. The last one from an organization in Alaska and most of them have nothing to do with art so I had to come up with a "general letter of NO".

To Whom It May Concern,

Thank you for thinking of me when you sent a request for a donation of my art for your upcoming auction but I must politely decline. I feel it is only fair to let you know the reasons why I am saying no and it is *certainly not* that I don't believe in or want to support your cause.

1. Original art is a very popular item at auctions. Art is something that rarely loses its value yet it is usually undervalued when it sells for less than its gallery retail price at auctions. This does not look good in the eyes of other collectors of that particular artist's work because it devalues their own collected item. Generally the only time artwork sells for its value at an auction is at events where the audience is primarily made up of art connoisseurs/collectors who are there specifically to buy art.
2. Contrary to what most organizations tell artist donors, auction attendees rarely contact the artist whose work they purchased to buy other works. Perhaps they figure they can wait until the following event to buy it for less than retail.
3. **Artists do not get any tax break or incentive when they donate their own work to an auction.** We can only deduct the cost of materials at the end of the year which we already do as a regular cost of doing business. A collector who buys an artwork, *however*, can indeed declare the donation of an artwork (for its full retail value) as a tax-deductible charitable donation.
4. Artists are asked to donate their means of making a living (more than any other professionals) to auctions and fundraisers for causes, many of which have nothing to do with art, yet visual art is one of the lowest paid professions.
5. When a work is sold at auction, not only does the *artist* not make money but neither does the *gallery* that spends their time and energy trying to promote and represent him/her and also depends on sales.
6. For many artists, the work "sitting around" in their studio **is** their *retirement account* and you don't want to be partly responsible for depleting it.

Now, here are some alternative suggestions:

1. Ask some wealthier folks to purchase artwork from artists, perhaps at a negotiated amount and in turn they can donate it to the auction. The artist does not completely lose *all* the income for that particular work and the patron *does* get a tax break when they donate.
2. If you still feel it is right to ask artists to donate their art to your organization, you may want to select artists that you know are either wealthy, not depending on sales of their work to pay their bills or newer/younger artists that *really* want/need some exposure.

3. *An evening at an artist' studio!* Ask some better known artists to open up their studio for a group, and auction that off instead of an individual artwork. You could probably arrange for them to donate a percentage of any sales made during that evening at his/her studio to your organization. This brings that *promised exposure* to the artists and there is a chance for the artist and the organization to make money; both from the auction item *and* from the event at the artist's studio later.

4. Invite some artists to have work *for sale* (not auction) at the event for the valued price and give the artists 50% if the work sells.

5. Lobby the IRS to change its policy on the way artwork is valued when donated by its creator. Suggest that the artist should get whatever the selling price is (not even the value) as a charitable tax deduction.

Most artists I know are socially minded folks that generally do want to help their communities. Unfortunately we are often only valued as an easy donation any time money needs to be raised. Until some organizations realize these inequities, we are kept in similar situations as some of the causes these very non-profits are trying to help. I hope you realize that whatever criticisms I may have are not personal and are only meant to be constructive and beneficial to all involved.

Respectfully yours,

Juan Alonso

This letter is following up to a phone conversation with a book store owner who has organized a juried competition of which artists are selected for a small museum show in Traverse City, Michigan, as well as inclusion in a book. I am objecting here to the pay in model for artists as the feature of a museum show as well as a book project in which the book will be sold.

Dear Barb,

....I congratulate you on the many hours and years that you've dedicated to the realization of this project. Forgive me, I have an anarchist temperament but don't mean to pick on those that are warriors on the same team. And I appreciate your openness to understanding the issues I'm raising. Of course I would expect nothing less than your interest in valuing and respecting the artists.

What we have here is an old pay-in competition model that is out dated and clearly sets artists up as speculators. Some artists pay in but have no return at all, do not get in the show or in the book. The artists are not paid for their services, for adding to the talent pool, for delivery of work, for the use of their name, image or their copyright. Exploitation is a harsh word but the scenario is one where the artist is perpetually staged at an economic disadvantage—an unpaid worker paying in-when other players are making money in the same game off of the very contribution of the artists. You can understand why artists are very skeptical when they hear the word "opportunity". Assuming to normalize unjust economic treatment of one category of people-artists-is a kind of discrimination, another harsh word but applicable. What other category of people are asked to work in exchange for opportunity and recognition ? Artists realize the part they have played in allowing these structures to exist and have been working toward resolving them by standing up for themselves and trying to articulate why these issues matter.

In a transparent world we see the host gaining social capital by the affect of appearing charitable to the artists but in reality the artists are the ones giving of their services. The artists are the primary content providers, the feature of the show, the very spark and center that draws the audience to the project. With this pay-in model they are also investors.

I do think it will be important to acknowledge that the artists have contributed financially to the project. Projecting an appreciation of the artists as being collaborators, working jointly to produce and create the show and publication, will significantly help shift the assumptions of how artists fit into the cultural class structure. It will offer the artists the opportunity of sharing the same deserved social capital and give credit where it is due.

I hope this is helpful, Barb. I'm attaching a website that is referenced often with these issues.

Melanie Parke
<http://www.wageforwork.com/>

I was invited together with the art production house La Collezione di Carrozzeria Margot by the Danish artist FOS to hold an art intervention in the special Danish floating pavilion, Oslo at the 54th La Biennale di Venezia - Arte.

My project THE ITALIAN PAVILION ETHNOGRAPHIC SURVEY (2011) consisted in leading a paradoxical ethnographic survey into the Italian Pavilion from the Danish pavilion, a sort of base camp for displaced Italian artists - the ethnographic practices being the occasion to overturn power relations so as to criticize the curatorial project of the Italian Pavilion, heavily influenced by the populist agenda of Berlusconi's government. I collected aspiring ethnographers (all art workers) through an online open call and "leaded" them into the "otherness" of the sexist, chauvinist and amateurish Italian Pavilion. The project was well received and had great visibility on the Italian art online media during the Biennale. The paradox is that just after the survey I was invited in the regional branch of the Italian pavilion in Pecci Museum and of course I refused!

Da: Leone Contini <leone.contini@gmail.com>
Oggetto: Re: 54° biennale di Venezia/Padiglione Toscana - Museo Pecci
Data: 14 giugno 2011 00:24:07 CEST
A: XXX <XXX@centropecci.it>

Caro XXX,
scusa se ti scrivo solo adesso ma avevo già accennato via telefono a XXX alcune perplessità rispetto alla mia partecipazione, poi ho provato a chiamarti varie volte al Pecci (anche stamattina) ma senza successo.
Immagino che esporre al Pecci sia il sogno di ogni artista toscano, ma accettare di far parte del Padiglione Toscana sarebbe un gesto di totale incoerenza rispetto alla mia ricerca artistica.
Quindi avendo a lungo riflettuto ho preso la decisione di non accettare l'invito.
Ti ringrazio per la tua stima e spero che in futuro avremo modo di lavorare insieme in contesti curatoriali differenti.
Un caro saluto e a presto,
Leone

Lauren van Haaften-Schick is a curator, artist and writer from New York. Recent curatorial projects include "Canceled: Alternative Manifestations & Productive Failures" at The Center for Book Arts (New York), "Directly in front of you" at Vox Populi (Philadelphia, PA), "Spirit of the Signal" at Nicole Klagsbrun Gallery (New York, NY). She was the founding director of Gallery TK in Northampton, MA from 2004-2006, and AHN|VHS gallery and bookstore in Philadelphia from 2009-2010. She holds a BA in Art History and Studio Art from Hampshire College.

art

WHOSE ART?

by John Perreault

Last Friday I received a polite but impassioned telephone call: "This is Takis.... At four o'clock I am going to remove my sculpture from the Machine Show at the Museum of Modern Art.... They are exhibiting it against my wishes. I would appreciate it if you would please come." The Cool Revolution!

They moved like clockwork: Takis, unshaven, calm, looking like a saintly longshoreman or an anarchist ready to plant a bomb; Willoughby Sharp who took off all his clothes at Jill Johnston's panel discussion at NYU; black-bearded Farman, a poet; and Do, a beautiful woman with reddish hair who called the Director's office from a telephone booth to explain what was going to happen. There were others.

4.00, 4.01, 4.02, 4.03.... In a crowded gallery, in front of stunned guards, Takis moved in on his own work, cut the wires, unplugged it, and, protected by

THE NEW YORK of Modern Museum



sculpture after removing it from

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Farman and Willoughby, gently carried it out into the museum garden, with a coolness that was unbelievable. It was very well rehearsed and on the surface looked more like a movie jewel-robery than the anarchist's ballet that it really was. Takis and his bearded cadre left a small wake of handbills, strategically handed out to the guards as they approached, and to the few bystanders that seemed to get what was going on.

One handbill, signed by Takis, proclaimed: "Let's hope that our unanimous decision January 1st 1969 to remove my work from the Machine exhibition at the Museum of Modern Art will be just the first in a series of acts against the stagnant policies of art museums all over the world. Let us unite, artists with scientists, students with workers, to change these anachronistic situations into information centers for all artistic activities, and in this way create a time when art can be enjoyed freely by each individual."

The guards and security men were flipped out or completely confused. "Do you have permission to move this work?" "How do we know you're really the artist?" One security man, obviously trying his damnedest to take care of the situation, but making one ludicrous move after another, tried to stop the photographers from taking his picture after having proclaimed that if this had been the Metropolitan Takis would have been shot on the spot. (The Metropolitan, as everyone knows, is not particularly well-known for exhibiting the works of living artists; they can't expect any trouble from Rembrandt or even Jackson Pollock.)

But gentle Takis refused to move in spite of the invitations to come in out of the cold and talk it over. "I am guarding my work. I want written assurance that this will be permanently removed from this show and that the museum will not ever again exhibit it without my permission."

Takis, as I have indicated here once before, is an important artist and an artist I respect. Aside from the high quality of his work, having met him in person a week or so ago, I know him to be a serious person as well as a serious artist, and probably not someone to do something merely for publicity. He was very upset. And, I might add, with some justification.

Continued on next page

the village VOICE, January 9, 1969

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Continued from preceding page

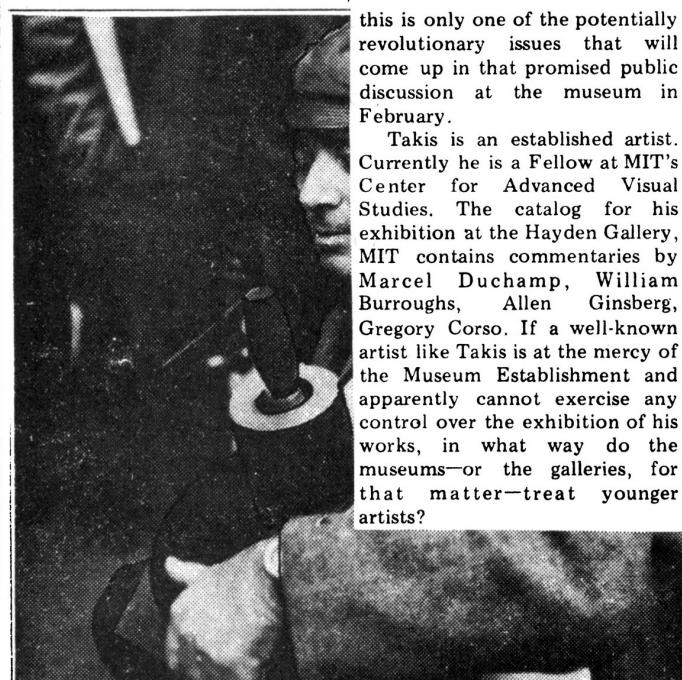
Takis is represented in the Machine Show by "Tele-Sculpture (1960)." Cork and wood with magnets, hanging from steel wires, move around an electro-magnet. 1960! In the show it seems like an afterthought, sandwiched in amongst other works, in a room given over to larger, newer, and more spectacular inventions by

written assurance was a long way off. It still is. But Takis, although he still wants all artists to have some say in the exhibition of their works, was in some way successful. After an hour-and-a-half "sit-in" and then finally a two hour talk with Bates Lowry, the new director of the museum, he at least got a verbal agreement. The piece is no longer in the show. Lowry, of course, inherited the situation and, recognizing the importance of Takis's gesture, agreed to more talks and public discussion in February.

Hopefully the discussion will be more than a discussion and some concrete actions will result. Another Takis handbill lists exactly what he and his friends are opposed to: 1. The exhibition of works by living artists against their express consent, 2. The exclusive ownership privileges exercised by museums over the work of living artists, 3. The lack of consultation between museum authorities and artists, particularly with regard to the installation and maintenance of their work, 4. The unauthorized use of photographs and other material pertaining to the artist's work for publicity purposes." Certainly an artist should have some say in the treatment of his works, no matter who has "purchased" them. But

this is only one of the potentially revolutionary issues that will come up in that promised public discussion at the museum in February.

Takis is an established artist. Currently he is a Fellow at MIT's Center for Advanced Visual Studies. The catalog for his exhibition at the Hayden Gallery, MIT contains commentaries by Marcel Duchamp, William Burroughs, Allen Ginsberg, Gregory Corso. If a well-known artist like Takis is at the mercy of the Museum Establishment and apparently cannot exercise any control over the exhibition of his works, in what way do the museums—or the galleries, for that matter—treat younger artists?



Voice: Fred W. McDarrah

TAKIS TAKES IT BACK

Sculptor Takes Work Out of Modern Museum Show

An artist removed his sculpture from the exhibition entitled "The Machine" at the Museum of Modern Art yesterday because, he said, it had been displayed against his wishes. Takis Vassilakis said he took "this action as a symbolic act to stimulate a more meaningful dialogue between museum directors, artists and the public."

The 44-year-old artist arrived at the museum on West 53d Street with several friends at 4 P.M. Before guards could intervene, the group lifted the fixed part of the work off its pedestal, pulled down the two over-

head revolving forms and carried the parts to the museum's outdoor garden. The sculpture, a three-part construction, consists of an electromagnet about 12 inches in diameter and a white sphere and a black spool-shaped form that are suspended from the ceiling. When the magnet is turned on, it attracts the spool and repels the sphere. The sculpture was purchased in 1962 by John de Menil, who donated it to the museum.

In the outdoor garden, Mr. Vassilakis and his friends put the sculpture on the ground and sat around it,

refusing to move until they were permitted to confer with Bates Lowry, the museum director. After an hour-long talk in the director's office on the fifth floor, the sculptor announced that the museum had agreed to place the work in storage.

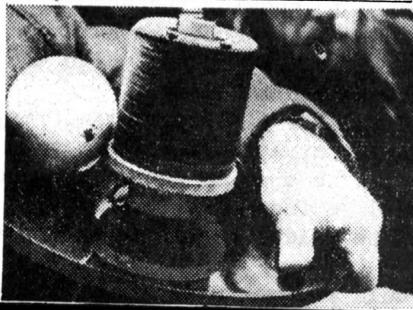
Mr. Lowry said he had also agreed to meet with the artist and his friends again to set a date for a discussion on how best to initiate "an open dialogue." He said the incident had raised some interesting points on the problems "between any institution, the artist and the public."

New York Free Press, 6 February 1969

The art museum today has not received the provocations concerning dramatic change that the universities have felt. Several artists and critics have recently petitioned the Museum of Modern Art with a view toward change within the museum; change that could possibly give the institution, so outdated and irrelevant now, the opportunity for revitalization. Printed here are the list of proposals submitted by the group to the officials of the museum. The group claims to represent no one; yet knows it represents many. It includes the following: Hans Haacke, Tom Lloyd, Willoughby Sharp, Takis, Tsai, John Perrault and myself. Some of the proposals offered the museum are, of course, fantastic but they are not nearly fantastic enough. Most

important is the first proposal which requests a public hearing, sponsored by the museum. Only a public hearing, held according to proper rules of procedure can democratically allow for the free presentation of a cross section of thought. A panel discussion would undoubtedly prove more acceptable to the museum: it would also afford the museum opportunity to distribute its own views and we are not, at this time, interested in hearing them. Before anything else can be done, all those who have a thought concerning the museum, its function and role, indeed its very license, must be heard, even if they're full of shit, it doesn't matter. Should the museum be reluctant to provide the public hearing requested one may conclude that it is democratic procedure that really bugs them. The group has requested a decision within the next couple of days. If the museum refuses to cooperate and denies the public hearing, the group intends to hold the hearing anyway, under its own auspices and open to anybody. Naturally the negotiations that have so far occurred have been interesting. My thoughts concerning the problem have sent shocks through my electric typewriter (or is it the other way round?)

Battcock



Takis Vassilakis carrying the parts of his
sculpture after removing it from exhibition

The New York Times

the village VOICE, February 6, 1969

art

Page Sixteen

by John Perrault

Awhile ago the well-known artist Takis removed his work of sculpture from The Machine Show at the Modern. This was a symbolic act. Later informal meetings were held in which supporters of Takis, before and/or after the incident ironed out a list of proposals for museum reform.

On January 28 a list of 13 proposals was presented to Bates

Lowry, director, and four curators of the Museum of Modern Art by: Gregory Battcock, Hans Haacke, Tom Lloyd, Willoughby Sharp, Takis, Tsai, and myself. Since we are now awaiting the museum's answer to our first proposal—a proposal we consider important since it will allow other people a chance to air their grievances and offer their suggestions—I will for the moment offer the 13 points as a news item and not make any other comment:

1. The Museum should hold a public hearing during February on the topic 'The Museum's Relationship to Artists and to Society,' which should conform to the recognized rules of procedure for public hearings.
2. A section of the Museum, under the direction of black artists, should be devoted to showing the accomplishments of black artists.
3. The Museum's activities should be extended into the Black, Spanish and other communities. It should also encourage exhibits with which these groups can identify.
4. A committee of artists with curatorial responsibilities should be set up annually to arrange exhibits.
5. The Museum should be open on two evenings until midnight and admission should be free at all times.
6. Artists should be paid a rental fee for the exhibition of their works.
7. The Museum should recognize an artist's right to refuse showing a work owned by the Museum in any exhibition other than one of the Museum's permanent collection.
8. The Museum should declare its position on copyright legislation and the proposed arts proceeds act. It should also take active steps to inform artists of their legal rights.
9. A registry of artists should be instituted at the Museum. Artists who wish to be registered should supply the Museum with documentation of their work, in the form of photographs, news clippings, etc., and this material should be added to the existing artists' files.
10. The Museum should exhibit experimental works requiring unique environmental conditions at locations outside the Museum.
11. A section of the Museum should be permanently devoted to showing the works of artists without galleries.
12. The Museum should include among its staff persons qualified to handle the installation and maintenance of technological works.
13. The Museum should appoint a responsible person to handle any grievances arising from its dealings with artists.

January 28, 1969.